

A Semi-Monthly
SUMMARY
of World-Wide
Motion Picture
NEWS

THE EXHIBITOR

CANADIAN MOTION PICTURE

Official Organ
of the
INDEPENDENT
THEATRES
ASSOCIATION

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Alberta Keeps Up Tax Battle

Senate Quiz Super Flop

The biggest film flop of the century, unwillingly shared by Hollywood, is the current investigation by the Senate Committee in Washington. Idea is to determine the industry's position with regard to propaganda and war.

Certain of the committeemen, unpublicized in the early part of the investigation, have taken to staying away as much as possible. This since the sentiment of the USA, opposed to the Committee's antics and growing into a rage, has made itself felt in Washington. Not ten per cent of the American press had a good word to say for it. President Roosevelt laughed at the quiz.

The papers are wise to the fact that the inquisitors, protesting against the use of films politically, are using the investigation to further the America First front. Wendel Willkie and his assistants have moved the opposition with—
(Continued on Page 3)

Kidding— On The Square

Curly Posen, corpulent conductor of the Casino orchestra, has been renewed until Labor Day, 1942.

Curly is quite a kidder. The other day he was at a well-known medico's office with a couple of pals who were getting a going-over.

"Say, doc," quoth Curly, "I've been feeling strictly no-good lately."

"Tell me about it," said the doctor.

"Well," continued the big boy, "I can't figure it out. Every time I go to bed and close my eyes everything goes dark before me."

The medico rubbed his chin reflectively for a minute. "What you need," he said, "is a good eye specialist."

New Protest Sent as Mr. Ilsley Visits West; Stevenson Scores Ontario-Quebec Indifference

The Alberta Independent Theatre Exhibitors' Organization, one of the most active bodies in the Dominion fighting the 20 per cent tax on all movie admissions, has addressed another strongly-worded protest to the Hon. J. L. Ilsley, Minister of Finance.

The Alberta exhibitors took the occasion of Mr. Ilsley's visit to the West to send him their resolution, which was signed by H. G. Stevenson of Edson, their president. It was hoped that the Minister "will devise some steps to relieve this injustice perpetrated upon our industry."

The resolution follows:

"The opportunity which your western tour afforded you for intensive study of conditions in the West would not, we believe, be complete without presenting to you in concrete terms the vast power for constructive aid to our nation which is inherent in the independent theatres here in the large rural areas of the West, and which the cruel 20 per cent tax is throttling, or wiping completely from the map.

"Our brief, submitted to you weeks ago, seems to have been unavailing. Perhaps we did not accomplish the word picture graphically enough for you in our desperate endeavor to bring to you a complete visualization of just what this tax is doing to one of the most important and vital industries in the world today. We take the liberty,

therefore, of re-casting and reviewing for you the status of the independent theatre in the West, and their struggles to retain enough life-blood to keep their valuable channels open and active.

"As time goes on we can see more and more clearly the drastic and terrible results of the 20 per cent tax, and our ears resound with the tragic protests of the independent exhibitors throughout the entire territory. Under such a fantastic tax more and more theatres will ultimately close their doors.

"Kindly consider that the purpose for which this tax is imposed is being defeated, and we again reiterate that a radical and early change must be effected. We submit that the fairest way to levy this tax is to change the basis of the levy from a customers' tax in order to levy it directly on the theatre industry, as in reality it works out to be in any event, and put it on the cost of film, such as the 8 per cent sales tax. We propose a 10 per cent levy on the cost of film. A graduated scale might easily be worked out so that theatres doing an annual business
(Continued on Page 2)

Washington Taxes Symphonies As Ottawa Gives 'Em Free Ride

The American government has decided that symphony concerts are a taxable amusement. Effective October 1st, tickets will be subject to the 10 per cent tax.

For years symphony music has been exempt from taxes because it was regarded as educational.

The U.S. takes a different view of the symphony than Ottawa

does. The 20 per cent Dominion tax was removed recently from admissions to both Toronto symphony orchestras.

Amusement taxes on the other side of the border have a wider application, Bingo having been put on the list recently. This type of revenue, drawn from more sources, removes the need for a steep tax on any one amusement.

USA Exhibs Whack Ascap

After many years of muttering against the Ascap theatre seat tax, that body found itself on the receiving end of its first legal protest. The Pacific Coast Conference of Independent Theatre Owners has lodged a suit in the Federal Court of the United States charging the musical body with violation of the anti-trust laws. They ask for damages amounting to \$235,000, plus \$50,000 attorney fees.

The Pacific Coast exhibitors claim that Ascap members, by pooling their individual copyright, have established and maintained "non-competitive prices or royalties for license to perform publicly copyright compositions owned
(Continued on Page 2)

Hanson Resigns

Oscar Hanson has resigned from Empire-Universal, Sterling Films, Associated Theatres and Sovereign Films. He is said to be entering business for himself.

Mr. Hanson had been associated with the above-named companies for quite a few years. No further news of his intended activities is available yet.

Victory Opens Soon

The Victory Theatre, formerly the Strand, a 20th Century house, will open in the early part of October. The house has been dark for some time while undergoing complete renovation. It is at Spadina and Dundas, Toronto.

The theatre is one of the largest neighborhood ones in the Dominion, seating 1400. Originally a legitimate theatre, the boxes have been removed and the place streamlined. Dunlopillo seats have been installed. The marquee, covering the entire front, is the largest in Canada.

Policy will be to please family trade. I. Axler, partner and manager, will continue to run things.

THE CANADIAN MOTION PICTURE EXHIBITOR

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20th CT Changes

Harland Rankin has been made supervisor of Chatham's two 20th Century houses, the Centre and Park, both new and outstanding. Harland was manager of the Centre. He is also owner of the Plaza, Tilbury.

Harold Horton, former assistant manager of the Vanity, Windsor, has been named temporary house manager of the Park but will move over to the Centre as soon as Ralph Tiede leaves for the Geneva, Orillia.

Steve McManus has replaced Horton at the Vanity.

Says Alberta

H. G. Stevenson of the Alberta Independent Theatre Exhibitors' Organization, in a letter to this periodical, makes some pertinent points about the slowdown in the tax fight. Mr. Stevenson's organization, whose members are mainly rural theatre owners, has felt the full effect of the damaging tax.

Joint action on a national scale is necessary if the government is to consider revision. The indifference of exhibitors in towns boomed by war activity to the sufferings of the less fortunate brethren says little for the craft. In fact, they were among the loudest in objections until a turn in business took some of the box-office pains away.

Unfortunately there is not in Canada a truly national body of exhibitors to pool and direct action for correction of abuses and ill-fitting legislation. That is something to think about.

Writes Mr. Stevenson:

"There does not seem to be much aggressive protest in Ontario on this tax and from this distance it is surprising that there is not more action in vigorously fighting the perpetration of such injustice.

"Is business so good there that it can stand a 20 per cent tax? Even if it can it would seem to me that they would take a stand to help the other provinces that are feeling this so severely.

"Quite a number of small town theatres are already closed here, and there will be many others that will fold up before the winter is out. It would appear that, if we are going to get any just action from the government, we shall have to take a united stand in this matter.

"If Ontario and Quebec would throw their weight behind this fight we are sure that we could get something done."

USA Exhibs Whack Ascap

(Continued from Page 1)

by them." The complaint points out that no theatre has used in one year more than 2500 compositions controlled by Ascap but that "each theatre has been required and compelled . . . to purchase the performing rights to at least 25,000 musical works."

Now word comes that the Allied exhibitors adopted a motion at the Philadelphia convention to investigate their Ascap situation and take action. Also another body, the Independent Theatre Owners Association, has sought an injunction against Ascap.

In Canada the Canadian Performing Right Society Limited acts for Ascap, an American affiliate. The tax ranges from five cents to fifteen. Theatres with 800 seats and under pay ten cents per seat if on a six-day schedule, five cents if there are three playing days. The tax increases with the seating capacity of the house.

Some years ago Canadian theatres brought the matter to court and the issue was settled with a lower rate. The American rate is from ten cents to twenty.

The Canadian seat tax, according to the Society, is based on the right to use any of the organization's 2,000,000 copyright compositions and the number likely to be used annually.

ALBERTA KEEPS UP TAX BATTLE

(Continued from Page 1)

Propose New Plan For Tax Application

up to \$20,000 could pay 10 per cent on the cost of film, and over \$20,000 a levy up to 20 per cent might be imposed. In this way, you hit the people who can afford to pay it. Under this plan, the administrative expense of collection would be negligible, and what you would lose theoretically would be taken in the form of corporation and excess profits tax, not to speak of the individual income tax. The industry would be able to survive such a levy. Furthermore, it would not be cumbersome to collect, and would not involve additional burdens of office routine, which must be kept at a minimum, and it would be a tax that would be well received by the industry at large, and would, in addition, mean that the tools of our trade would not be confiscated, as the present tax does.

"The tax at present imposed does not allow the theatre man suffi-

ent incentive, and like any other man, he will become careless and even demoralized in the vigor demanded for the successful prosecution of his work. Here in Alberta there is a Provincial tax of 10 per cent which must be added to the 20 per cent demanded by you. We put the question to you straight from the shoulder, since it would seem obvious that no legitimate business can be conducted with a 30 per cent tax hanging over its head. We submit to you the fact that no other branch of enterprise struggles against such a fantastic tax. The glaring lack of consistency here lies in the fact that there are few enterprises so essential to a great democracy as the film industry, and its usefulness is being impaired, and in some cases destroyed, or threatened with destruction by the grab at any possible margin there may be in it for a living for the man responsible for its existence.

"If the peoples of our democracy were to be deprived of the unity of thinking and simple re-

laxation and relief afforded by the information and pleasure afforded by the independent theatre man to his communities, such deprivation might very conceivably break our people up into more factions than already exist, give our enemies more opportunities to create dissension, infiltrate their subtle lies, and in short, prove to be disastrous to our entire nation.

"We feel that we not only plead the cause of the small business man, who has just as much right to live as anyone, but the cause of our nation is at stake here just as truly as though the channels for manufacture of our ammunition were throttled.

"More important than ammunition is the will and the faith to use it, born of conviction of right and belief in the fairness, and consideration of our form of government. How important an enlightened public consciousness is becomes increasingly apparent when you review the fall of the unenlightened Baltic nations,

'Important to War Effort' is Claim

which, one by one, became easy prey to the enemy.

"The motion picture is important to the Dominion war effort. We have contributed most wholeheartedly, and shall continue to do so. There is today no better medium conceivable to reach the large rural populations of Canada than the small town theatre. Furthermore the people of rural communities are entitled to entertainment at moderate prices which the theatre makes possible for them. If we are carrying a torch let it burn brightly for all, for the small man as well as the big. Let us be fair and consistent, and so, little by little, and more and more, build up the heart and soul and strength of our nation so that our enemies may be vanquished and our nation brought up to a new high level of enthusiasm for the great conceptions and possibilities of our democracy."

Senate Quiz Super Flop

(Continued from Page 1)

nesses and prosecutor's into untenable positions several times.

Jimmy Fidler revealed that he reviews pictures occasionally without seeing them; that he holds stock in the studios in question; and that he had a personal row to hoe. Senator Nye admitted that that he had seen but few of the films he claimed were examples of propaganda. The Senator hasn't protested against German war films in the USA. John T. Flynn, regarded as the brains behind Nye and Co., listed 52 films he considered to be propaganda—and omitted were the German war films.

No good can come of the investigation—but there is less embarrassment for the industry than was anticipated. And the evidence of the country's affection for the movies, taking the form of resentment at the investigation, is heart-warming. Also business for "Underground" and other anti-Nazi reelage has picked up because public curiosity has been perked up.

Canadians are interested but not excited. Many regard the probe as a manifestation of indecision in a country not steeled by the reality of war. The time is approaching when events will prove it to be the nonsense it is.

Korda Signs Photog

Alexander Korda announces the signing of Rudolph Mate, one of Hollywood's ace cameramen, to a three-year contract. Mate's first picture will be the Ernst Lubitsch production, "To Be Or Not To Be." Camera work will start on October 15.

Rudolph Mate's recent photographic triumph was the Korda production, "That Hamilton Woman."

On the Square

By HYE BOSSIN

One of these days some smart cinema outfit will hire Lou Skuce and his masterly gadget to whip up interest in films. The dean and most famed of Queen City cartoonists has worked out a contraption which projects, enlarged to billboard size, a cartoon as it is being drawn.

Neat, eh? The crowds in the grandstand at the Canadian National Exhibition thought so too. Skuce's stuff was the hit of the three-ring show.

Lou is recognized as one of the continent's top cartoonists. His character signature, Lou's Goose, was famous in Canada long before Donald Duck. Much of his work was done across the line. He's been back for several years now.

Skuce, who was in on the ground floor of animated cartoons, knew Disney well. They both worked for Winsor McKay, who originated the union of moving photography and art. The first type of animation was worked out by Skuce. Actors were photographed in motion and animals were drawn in.

McKay produced Aesop's Fables, in which Skuce had a hand. When the Fables petered out Disney took his mouse out of them and turned it into the world's most popular creature of imagination.

And who remembers the Unnatural History series of many years ago? Lou wrote the script, drew the characters and directed the filming.

There isn't much in the business that Lou Skuce hasn't done or doesn't know. He has worked on musical comedies, pinch-hit Mutt and Jeff for Bud Fisher and authored the famous horse cartoon of the now-vanished New York Graphic, Asparagus Tips.

He even worked alongside of Ripley in the old days—and got more dough.

Shier Mendelsohn of the Business Messenger Service, who was a championship swimmer in his day, dropped in to comment on our note about Gene Lockhart's water prowess as a kid in Toronto. Shier was beaten in the across-the-bay swim by Gene, who won it three times in succession, and Shier replaced him as Canadian champ when acting got the better of him. Mendelsohn has snaps of Gene in action during 1910. In those days the Hollywood star was listed as E. E. Lockhart.

Vitagraph's projection room is getting to be the gathering place of the international airmen stationed in Toronto. They got together to watch "International Squadron" and a week later checked on "Dive Bomber." Both pictures won expressive praise in several languages . . . Flickers On The Square: Glenn Ireton's gaily-banded hat and Syd Roth's inevitable pipe.

Some film folk who saw Gloria Swanson in "Father Takes a Wife" dug out her 1919 effort, "Male and Female," for screening. They report that, though she still looks purty and walks youngly, it ain't the same Swanson. Ah, youth, you golden thing, you! . . . The old idol of the silents and ex-husband of Lila Lee, James Kirkwood, is back in pictures after fifteen years. He's with Chester Morris and Jean Parker in "No Hands on the Clock."

Lieut. Dave Rubin, S.P., of the Navy, dropped in to see old friends while in Toronto. Dave, who used to manage the Westdale, Hamilton, is one of four brothers in the service. Two are in the air force and one in the infantry . . . Another familiar face mounted on air force blue is that of Sergeant Allen Ironside, formerly of Associated Screen News. The sarge dropped into his old haunts for a hello or two while here on leave . . . Now managing the Strand, Newmarket is Rosabelle Druckman, Wife of Lieut. Syd Druckman of the Irish Regiment.

Manager Ken Craig of the Capitol, St. Catharines, featured the original pitchfork used by the farmer who corraled Hess. It was made in St. Kitts and brought back as a souvenir . . . Tommy Daley, Imperial manager, is one of the air raid wardens for downtown Toronto . . . Most recent staff addition at 20th Cent'y Theatres is red-headed Frank Cavanaugh of Hamilton. He'll handle the Art Department . . . Win Barron, the ex-radio personality, is now Paramount's publicity man.

Paramount Gals Big Season

We were foolish enough to enquire of Paramount how its ladies' softball team was getting on. Paramount's publicity man, Win Barron, with merry cunning, forwarded the following communique:

Maurice Milligan's personally sponsored Paramount Ladies Softball team is still "Among the Living." They're no longer "Flying Blind." (Did I Say That?) If they win the series against Sunday Morning Class they'll meet the winners of the Simpson's-Toronto Ladies set-tos. After that the Danforth League winners will stand between Paramount and the City and Provincial championships.

Since this is the second season for the Paramount "Madcap Models"—they're all very young, averaging only 18 years of age—their prowess ought to be the toast of some "Glamour Boy."

Paramount has enjoyed a very good season, being undefeated by any United States team in its own backyard. The girls, in their recent trip to Cleveland, won two games out of three against powerful opposition. They've been invited to New Orleans, home of the "Birth of the Blues," by Jax team, whom they vanquished at the Exhibition.

Outstanding in the Paramount lineup is "Sweater Girl" Thelma Golden, pitcher, who had a no hit-no run game against Chicago in the World's Championships at Detroit. Also to her credit are 22 strikeouts in one game. When Thelma let's go her favorite, there's nothing to do but "Reap the Wild Wind."

The Paramount team is just that — and that's "Nothing But the Truth."

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DIGEST of REVIEWS



UNIVERSAL

UNFINISHED BUSINESS

The current toast of the cinema for his "Jordan" job, Robert Montgomery, is here ably joined by Irene Dunn in a leisurely but mighty pleasing effort. Montgomery returns to charming wastrel role.

Irene Dunn is a hick singer loved and left by slick Robert Preston during a pickup interlude on a train. And for a bet. The memory of it becomes unfinished business even after she marries Montgomery, his brother. They break it up and Bob joins the army. Don't worry, the picture has the clinch fade-out.

Eugene Pallette, Dick Foran, Walter Catlett and Samuel S. Hinds do their share. The gals will go for this one.

PARAMOUNT

SKYLARK

For adults—and worldly minors. Bright but very verbal. Well-played in every role. Claudette Colbert is the wife of Ray Milland, an advertising man, who can't separate business and home. Claudette tires of stooging socially to lure accounts and commissions. She flies the coop. Brian Aherne, a droll cynic, moves in. Many minutes later Milland, after losing his job, brings Colbert back. Binnie Barnes, Mona Barrie, Walter Abel and Grant Mitchell serve. Semi-society stuff for those who like their comedy light and their entertainment plush.

UNITED ARTISTS

A darned funny army picture, the first of Hal Roach's promised streamliners. This one goes for 50 minutes and never slows up. No names but plenty of appeal.

William Tracy is a memory marvel who becomes a sergeant as soon as he's drafted—to the intense jealousy of Joe Sawyer of the same rank. Sawyer, hard-boiled old-timer, plagues Tracy, who comes out of each jam on top. James Gleason, Noah Beery, Jr. and Elyse Knox are in support.

COLUMBIA

HARMON OF MICHIGAN

The idea here is to trade on football star Tommy Harmon, who is a big sports name across the line. Though Harmon is strictly Yankee in reputation and appeal, the story has a college background and the boola boola boys over here will be curious to see the All-American in action. Harmon does not bad for a first-timer. Anita Louise does a good job as the wife who helps him win back his ideals, which flew out of the window when the bill-collector knocked on the door.

EXPLORING SPACE

A revelatory short about astronomy. You accompany a rocket ship as it loops around the planets. Interesting information given plainly about a subject which ordinarily defies the average man's comprehension—but not his interest.

RKO

LOOK WHO'S LAUGHING

A good on-top general feature designed to grab the early audience of Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly. Gildersleve, McGee's amiable nemesis, throws his ample weight behind it and Lucille Ball backs up the radio rompers as Bergen's adoring secretary.

Story deals with Bergen and McCarthy's unhappy landing into Fibber and Molly's town, home and problems. McGee is the town booster for a new plane plant who is always being rooked by Gildersleve. McGee gets the plane plant via Bergen's pal, Neil Hamilton, and Ball gets Bergen. Charlie McC gets the most laughs. It's all plenty slappy to meet current taste for muscular comedy.

FOX

WEEK-END IN HAVANA

A lavish musical with an infinite variety of moving color. Whenever it slows down Carmen Miranda, with her eloquent gesture and machine gun delivery, injects some of her vast zest into it. Some new songs and many of the listenable Latin tunes of current popularity.

John Payne is the steamship company executive sent to satisfy shopgirl Alice Faye, whose vacation has been threatened when the liner goes aground. Miss Faye wants some romance with her wine and song. Romeo Cesar Romero, who does a surprisingly good job of comedy, is hired to provide it. Faye and Payne fall in love, save the company a lawsuit and irk the boss' daughter, Cobina Wright, Jr., Payne's honey-that-was. Leonid Kinsky is funny as a roguish bellhop, Billy Gilbert has a few moments and so does George Barbier. Good show.

WARNERS

THE SMILING GHOST

A not-especially mysterious mystery about a tilted lover who knocks off all his love's Morris, a starving engineer the killer. Brenda Marshall it going.

NINE LIVES ARE NOT ENOUGH

A surprisingly lively measure of suspense and "Oh, that old thing!" but racter work of James Gleason and Silva.

Ronald Regan is a rep in a libel suit that rebou expose. He clears up a charges and marries heiress.

This is a keenly gotten direction and sharp photogr

HIGHWAY WEST

Mob stuff. Arthur Ken the law on a murder rap. I doesn't know it while accom him, all right. Olympe Bra merville and Willie Best help

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A NATIONAL THEATRE SERVICE

Allied Nixes New Group Idea

The idea of an all-industry meeting of producers, distributors and exhibitors, the first since 1927, caused considerable friction and an unusual situation when it was proposed by the Board of Directors of the Allied exhibitors to the convention in Philadelphia. The general body turned it down. The directors then resigned as a body.

Temporary peace was established when the convention agreed to let the issue be settled by plebiscite within ten days of adjournment. Regional directors were confident that their members would endorse the plan. The convention vote was close.

Nathan Yamins, a former president, led the opposition and claimed that the plan would have the effect of selling out to the producers. He contended that differences between both sides of the industry could be settled without such a scheme.

The man behind the idea is Abram F. Myers, chairman and counsel of the Allied States Association.

"It is perfectly clear," said Myers, "that unless the industry can organize for its own protection, it is in for a long siege of unfair and discriminatory taxation. Hollywood's dollar-marked publicity has made the industry a shining target. Many legislators harbor the notion that a tax on admission, or a tax on film rentals, is a tax on Hollywood. Because of his unfortunate publicity representatives of the affiliated interests are not always the most effective agents in combatting taxation."

"The legislators are moved more by the protests of their voting constituents than by the pleas of professional lobbyists. But this vast influence must be marshaled to be put to the best use. The exhibitors must be organized for instant action when called upon by some central body representing the industry as a whole."

Columbia Champs

Columbia's softball team, led by Manager Leonard Bernstien, defeated Morrie Rittenberg's Independent Spitfires in a sudden death game for the title in the Film Exchange League. The score was 23-3.

Spitfires won the first series and Columbia the second.

Wanted

Powers 6B Arc Lamps in reasonably good condition.

BOX 14—THE EXHIBITOR

Picture Pickups

By TAP KEYES

The American Senate Committee investigation of propaganda pictures has caused the film makers to go over the whole business. According to a Hollywood despatch, anti-Nazi films, as such, were box-office flops and therefore missed in their intention. Not until the romantic angles shared the story with the message did the patrons go for them. From then on they have been distinctly successful and the public is demanding more of the blend.

Norma Shearer's "Escape" mixed truth with fiction and caused the change in public attitude. Romance, excitement and a realistic background became the rule. So did good business. "Man Hunt," "Foreign Correspondent," "Underground," "Night Train" and any number of others with the right ingredients made the exhibitor happy and somewhat proud for helping the cause of freedom.

Before Hollywood learned the formula, which the English knew all along, things were so bad that Sam Goldwyn took a loss and gave up his plans to make "The Refugee."

Box-office blowouts of an anti-Nazi nature up to then were "Pastor Hall," which drew but \$85,000 during its American showing; "Confessions of a Nazi Spy," which just about broke even in the \$500,000 it cost. "The Mortal Storm," "Four Sons" and "I Married a Nazi."

Anyhow, Hollywood had learned the obvious fact that romance and uncertainty are the main principles of the drama, no matter what the message. And the addition of easily-recognized truth makes an unbeatable combination. The public acceptance of the latter side is the best answer the dangerously-silly investigation can have.

* * * * *

E. V. Durling, the syndicate columnist, breaks down, according to occupation, the girls' most popular star:

"Gary Cooper is said to be the co-eds' favorite film star. Stenographers' favorite is Clark Gable. Manicurists favor Tyrone Power. Restaurant cashiers and salesgirls like Robert Taylor best. Chorus girls, hat-check girls and usherettes prefer Cesar Romero. Waitresses favor Spencer Tracy. Nurses sigh over Herbert Marshall. Switchboard operators are fond of Nelson Eddy. Young married women usually admire James Stewart. Older married women have no preference, they just say they miss Rudolph Valentino."

Donald Duck, Popeye and Charlie McCarthy must feel like wallflowers.

* * * * *

A press release in connection with Universal's "The Americans" claims that one of the extras is a descendant of Jean Valjean. Take it easy, boys. Victor Hugo's character was strictly fictional . . . And here goes another legend: "The Woman in Black," who won much press space annually, for laying flowers on Valentino's grave, is a phony. She was hired by the cemetery.

* * * * *

Russia just paid Chaplin \$75,000 for "The Dictator." The Russians are also making films under fire, having just delivered two features to British distributors. But Soviet film fare is still taboo here . . . Doormen at the Orpheum, Spokane, are very happy that "Charley's Aunt" has packed up after a three-week stay. The poor guys had to wear black silk-and-lace dresses and smoke long cigars . . . A Des Moines house shows one feature and an hour of shorts.

* * * * *

I'd bet a film salesman against a Philadelphia lawyer any day . . . A hamburger stand, they say, is where a film salesman eats when he isn't entertaining an exhibitor . . . Bah: Pola Negri, upon entering the U.S., said that her first move would be to buy a farm for her pet cow, which is stranded in Vichyland . . . How to beat the game: An Elmhurst, New York, theatre has this on the marquee—"This Theatre for rent on Wednesdays and Fridays for Bingo."

* * * * *

Warners may make the English short, "Target for Tonight" into a full-length thriller . . . A man walked into an Oklahoma station and found the telegraph operator singing and playing the guitar. He told him to go to Hollywood. He did. His name is Gene Autry. The man who advised him was Will Rogers . . . MGM's decision to cancel the "Mazie" series is getting opposition from fans and exhibitors . . . Ozzie Nelson says "Sergeant York" is doing so well that they're thinking of making him a lieutenant.

'Fantasia' Breaks New York Record

"Fantasia," now in its 45th week at the Broadway Theater, has set a new all-time record for two-a-day pictures since sound's advent in 1928. Approximately 800,000 attendance was rung up in the 45 weeks. Previous long distance run mark was set at the Astor by GWTW which went 43 weeks.

Silent pix run record in New York was set by "The Big Parade" which was the Astor's tenant for 98 weeks.

Summerville Upped

W. A. Summerville, Jr., manager of the Prince of Wales Theatre in Toronto, has become General Supervisor for B & F Theatres, Ltd., an affiliate of Famous Players Canadian. He will handle 18 theatres.

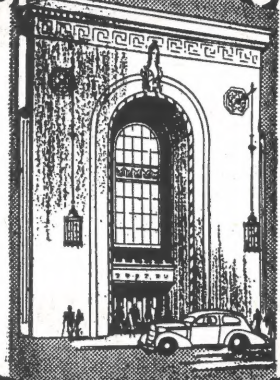
Summerville succeeded Jules Wolfe, who recently joined Famous Players as manager of construction and maintenance.

Turcotte Stays On

Montreal—J. T. Thorson, War Service Minister, announced yesterday that Edmond Turcotte, deputy director of the Reconstruction Board of Quebec, had been reappointed for another three-year term as a director of the National Film Board.

for Theatre Requirements

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Going After Them!

By Lloyd M. Mills

IN THE aluminum campaign of a few weeks ago, our "city slicker," Manager Ted Fraser of the Century (his so-called show-place of greater Trenton) was left hanging on a limb. His theatre was not picked. Ted contacted the Mayor and City Council, got their co-operation and ran two shows after four p.m. Both performances were packed and 1600 pieces of aluminum collected.

The town boasted a big parade and nearby units took part. Ted was really king for a day. The theatre was the headquarters and everyone came to him for instructions. All credit was given to Ted by the local sheet.

I must stop telling everything about Ted because on my last visit he asked for a raise in pay. So if in the future I quit saying here how good he is, you'll know why. But not now.

Fraser also built a special front on "Black Cat" and "Horror Island"—a dual. From the marquee down he had a pair of legs which were apart the full width of the pavement—cat's legs. The passing trade had to walk be- effect for "Horror Island." (You

can have some snaps of this if you'll mail them back in a few days.)

On 'Under Age' he used about 200 heralds pasted on his entire vitrolite front. Put on carefully, the front looked neat and attractive. Water paste was used and they came off easily. Enough—before he asks for two raises.

* * *

"Sooo-OOO-eee!" sooo-OOO-eee!" That was the cry of at least 60 children in the hog-calling contest held by Manager Robert Brown in front of the Vanity, Windsor. It was held in conjunction with Judy Canova's "Puddin' Head." Everyone taking part got a Judy Canova hat. These, worn on the street, were good plugs for the picture.

The winners appeared at the Saturday matinee and the finalists were picked from a crammed house. It cost \$5.00, the pic grossed well and the matinees were jammed. Good work, Bob.

Now a Toronto note: H. Ingram

tween them and under a castle of the Bayview runs a merchants' quiz contest in his district weekly. He gives passes as prizes and gets boosts from the merchants and publicity for his pictures. Window space in the best places is always available to him. Good results for such little effort.

* * *

WAS up to visit Max Phillips at the Royal, North Bay, and was surprised to find a town with two good theatres and two good showmen. The other one is Jack Nelson of the Capitol. If I remember well, Max used to be an assistant to Jack.

Well, Max just put a float in the Victory Parade there and it was terrific. He had a large V and a Spitfire suspended between it. The wings of the plane were over five feet. Very cleverly made. You'll be hearing more from Max Phillips of North Bay, "the juvenile jackpot country." Possibly as a publicity man who claims he does everything better, we should watch Max closely.

* * *

ON "Here Comes Mr. Jordan" Garnet Heatherly our good friend in the Regent, Sudbury, came up with a few lively stunts. He bannered every taxi for a week in advance with copy front and rear. He put out 100 window cards and 5,000 heralds. A wire outline of a human being, with hat, gloves and shoes in the lobby gave the invisible man idea to the lobbyites. The screen featured an old piece of film run backwards, tagged with a slide that read, "If you think this is screwy, wait until Mr. Jordan comes." And so on. Also teasers telling that "Here Comes Mr. Jordan" decorated the town and aroused a lot of curiosity.

For "Out West With The Peppers" he put nine pepper cellars in several spots in town. The same went into the lobby. If you picked one cellar with pepper in it you got a pass. This is a case of also selling the second feature to help boost the first—and the receipts.

Flash!! Garnet promises a bang-up campaign on "Dive Bomber," so I am putting him on the spot for a greater campaign. If you don't read about it in print I'm afraid I'll have to expose him. So, Garnet, if you don't want to be exposed, come through with that campaign — for about a \$5,000 week.

* * *

NOW for a few stunts cooked up by the "stunts-drunk" Harland Hankin and his men.

At least one night a week an

army, navy or air force unit is a guest of the theatre and parades down the street towards it, led by a band. Radio and newspapers herald the event, the band wakes up the town and the people are made to realize that the Park and Centre theatres are just as much a part of Chatham as the Mayor and City Council.

This is goodwill advertising and the best kind in the world, bar none. It doesn't just advertise a program for a day or week but sells the theatre, building up more patronage every day.

Here is one for any house playing a Rita Hayworth film. Harland tied up with the Auto Lite Spark Plug Company, getting eight life-size and some small standees of Hayworth. These were distributed in the lobby and about town, plugging "Affectionately Yours." The dealer also printed and spread 3,000 heralds free, plugging Hayworth, the film and the spark plug.

There's a dealer in your town, so go to work. Rita Hayworth is the spark plug in every film she's in, so any one will do. The results were good, the cost—nothing. And the dealer is just itching for it.

Make use of this one. Because if you don't make use of this column, whyinell should I bother to write it?

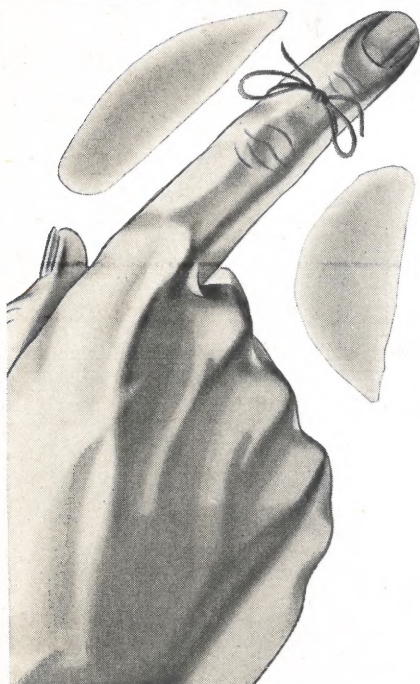
Battle For Oil

"The Battle For Oil," the National Film Board's September release in the "Canada Carries On" series, shows how vital are oil and gasoline to the success of our war effort. From the already familiar scene of recent gasoline curfew restrictions at home, the picture proceeds to the battlefronts and oil fields of Europe and Asia. The film presents Germany's position with regard to oil today, and traces the moves she has made, including the Russian campaign, in an attempt to reach natural oil fields. In short, the strategic value of oil in the present conflict is emphasized until it appears as the greatest asset any nation can possess in these days of long range warfare.

THE SUCCESS
of your
THEATRE
depends upon
GOOD EQUIPMENT

consult
GENERAL
THEATRE SUPPLY COMPANY Ltd.
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TORONTO MONTREAL

Remember This!



YOUR BUSINESS IS LIGHT

Quality of projection light determines the quality of the picture on the screen that patrons pay to see.

The High Intensity Carbon Arc gives a brilliant, snow white light—the best light for projection.

"One Kilowatt" high intensity arcs give 50 to 80 per cent more screen light than low intensity lamps at no increase in operating cost.

Ask for a Demonstration

NATIONAL
TRADE-MARK
HIGH INTENSITY PROJECTOR CARBONS
provide the snow white
projection light needed for
natural color reproduction

CANADIAN NATIONAL CARBON CO. LIMITED
CARBON SALES DIVISION
Halifax, Montreal, TORONTO, Winnipeg, Vancouver

CINEMA BUNS By FRANK FILMAN

Freedom

(Editorial, The Courier-Journal)

From the archives of broken peace we are bringing out old words and dusting them off for use again as shining lanterns to lead us through the darkness of another war.

Words like freedom, justice and truth—all of them hard to define, none of them used more frequently than freedom.

You cannot say what freedom is, perhaps, in a single sentence. It is not necessary to define it. It is enough to point to it.

Freedom is a man lifting a gate latch at dusk and sitting for a while on the porch, smoking his pipe, before he goes to bed.

It is the violence of an argument outside an election poll; it is the righteous anger of the pulpits.

It is the warm laughter of a girl on a park bench.

It is the rush of a train over the continent and the unafraid faces of people looking out the windows.

It is all the howdys in the world, and all the hellos.

It is Westbrook Pegler telling Roosevelt how to raise his children; it is Roosevelt letting them raise themselves.

It is Lindbergh's appeasing voice raised above a thousand hisses.

It is Dorothy Thompson asking for war; it is General Hugh S. Johnson asking her to keep quiet.

It is you trying to remember the words to "The Star Spangled Banner."

It is the sea breaking on wide sands somewhere and the shoulders of a mountain supporting the sky.

It is the air you fill your lungs with and the dirt that is your garden.

It is a man cursing all cops.

It is the absence of apprehension at the sound of approaching foot-steps outside your closed door.

It is your hot resentment of intrigue, the tilt of your chin and the tightening of your lips sometimes.

It is all the things you do and want to keep on doing.

It is all the things you feel and cannot help feeling.

FREEDOM—IT IS YOU.

* * * * *

One man sold another horse. A month later the buyer was back. "That horse you sold me is stone blind," he said.

"How do you know?" asked the seller.

"Because he ran right into a brick wall," was the reply.

"Brother," said the first one. "That horse ain't stone blind. He just don't give a damn!"

A woman entered a photographer's studio, submitted a picture of her late husband, and asked if it could be retouched. The photographer advised that it could.

"Can you take some off his ears?" she asked. The photog said yes. "And his nose?" Still yes. "And that straw hat he's wearing," she asked, "can you remove it?"

"Certainly, madam," said the photog. "How did he wear his hair?"

"Why ask me?" chided the woman. "You'll see when you take his hat off!"

* * *

A neutral ship loaded with men of various nationalities and bound for South America was torpedoed. But one lifeboat was available and there were too many in it. It couldn't stay afloat for long. They drew lots and the losers prepared to jump.

A Russian gave the salute, said "Long Live Stalin," and jumped overboard. An American shouted "Hooray for the USA" and did the same. At last they reached a Nazi. "Sieg Heil," he cried—and pushed the Italian over.

"Rush Me 500 More Seats!"—

... So said Benny Borlak of the College Theatre, Brantford . . . No—we don't sell seats, but we do sell "PEACH BLOSSOM" Dinnerware . . . And Benny simply meant that his theatre was jammed all last week and he had to turn hundreds of people away . . . We told Ben we could not rush him the seats but we did rush 1000 MORE pieces of "PEACH BLOSSOM" for Ben's happy patrons. It is a swell deal—and you too can wish you had more seats.

Canadian Premium Distributors

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Toronto's Newest Theatre *The Ace*

Mr. Ben Ulster, shows just what can be done with materials and means at hand to provide a smart modern super-comfort theatre, with the latest appointments and refinements.

Projection by Coleman, of course, with its usual excellence fits in well with the many other items of high quality.

COLEMAN ELECTRIC COMPANY

258 VICTORIA ST.

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FOR BRIGHTER
MORE DEPENDABLE
LIGHT
USE
EDISON MAZDA LAMPS



CANADIAN GENERAL ELECTRIC Co., Limited



There doesn't have to be a loser!

When business is good, there's enough for everybody. Good pictures are what make business good. The producer of good pictures deserves an investment return that the exhibitor should be glad to pay.

The partnership trust between the man who makes hits and the man who shows them should preclude the desire on the part of either to prosper at the expense of the other.

The exhibitor who underpays for fine pictures that bring him good profit is committing a business folly against his own theatre. If he wants to stay in business next month he'll need worthy product as badly as he needs it today.

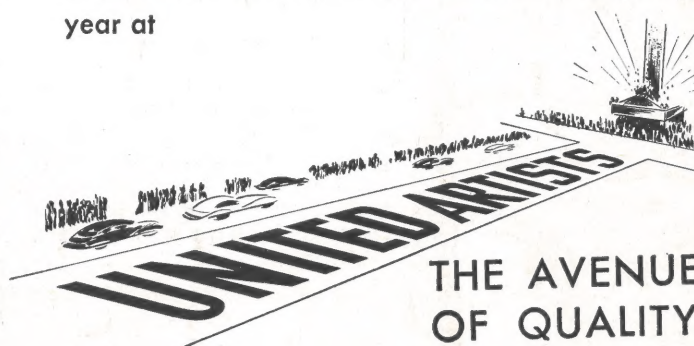
But where will he get it, if he stifles creative incentive at its source? No producer who is human is going to continue to make great pictures at the cost of financial disaster to himself.

The producer who conscientiously holds up his end of the partnership with exhibitors, doesn't hastily whip up mediocre ingredients with the wish-

ful thought that by some miracle a "sleeper" will be born.

The producer who is worth dealing with at all gets the best value money can buy in script, stars and finished production. He gives the exhibitor a saleable commodity and when that commodity is sold at a profit, he is entitled to a price high enough to be awarded on his investment and to obtain capital for future pictures.

We both can win . . . without stealing from the pockets of the other. Great attractions make heroes of both distributors and exhibitors. Great attractions sold on terms fair to those who produce them and fair to those who buy them will be found this year at



This advertisement, while dealing with a subject of industry-wide concern, is paid for by United Artists.